the RIFLE

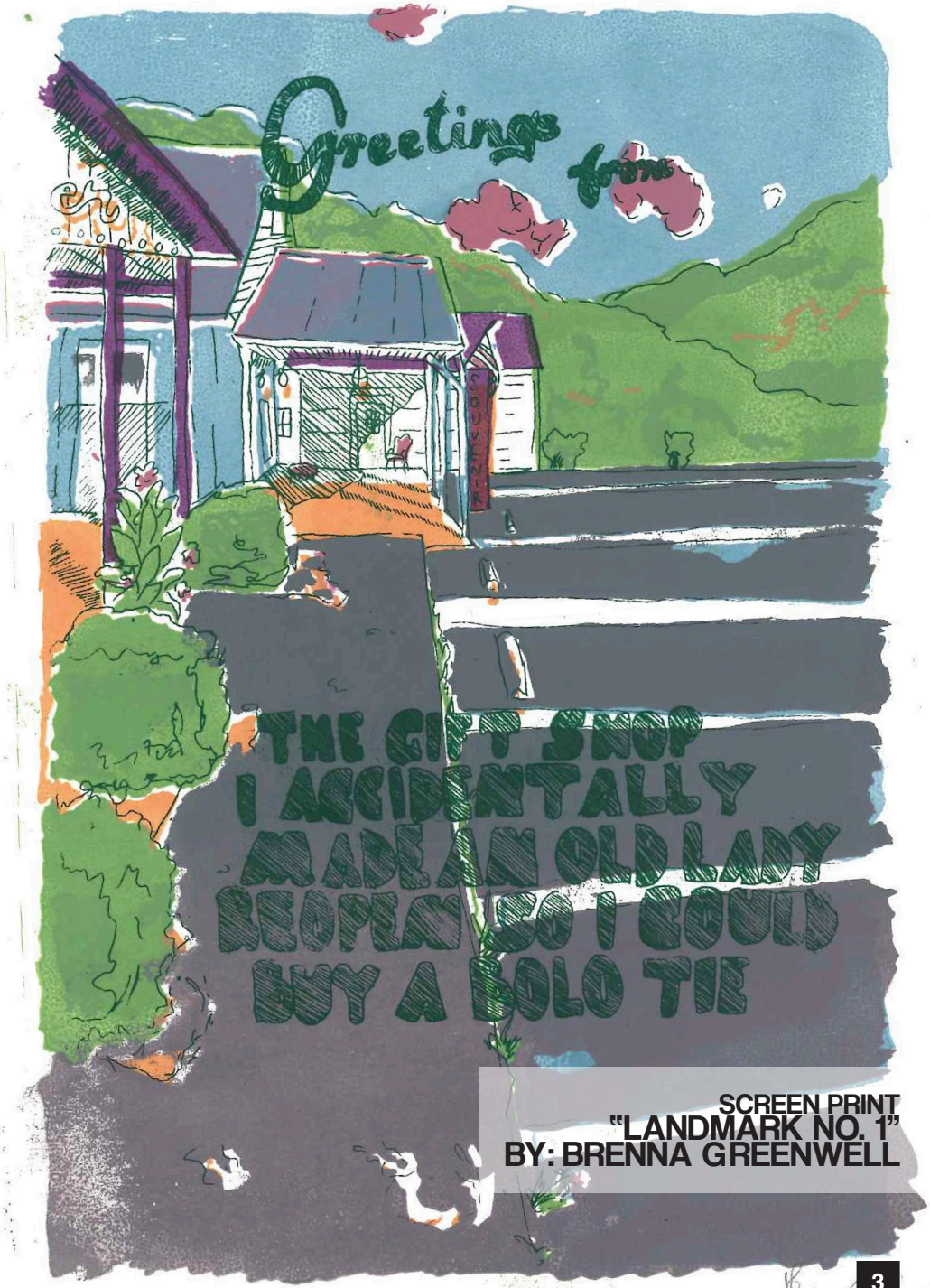
spring 2017



88.1 FM wrfl

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SCREEN PRINT
"LANDMARK NO. 1"
BY: BRENNA GREENWELL

"Landmark No. 1"

Friends,

Now that the election has finally come to an end, we must once again return our focus to the search for answers—for truth, if there is such a thing. After a divisive, traumatic 2016, there seems to be a feeling of urgency in the air, a desire for unity. Many people are wondering what choices led us here and trying to do something about it, engaging in debate and donation and activism. These efforts—important aspects of what resistance will look like—contribute to the deepening of our understanding of ourselves and the world. But they are incomplete without art.

This is something I've been thinking about a lot over the course of the last two months: the purpose of "art" in political action today. Many of us think of art as an object, a process, a performance. Others of us think of art as craft or decoration. On a basic, consumer level, I love these sorts of art and music, and they often bring me joy. But it is clear that even the most political objects and performances usually have little or no impact on the system, and sometimes even further the aims of the ruling class. As German artist Hito Steyerl eloquently states,

> ***Contemporary art feeds on the crumbs of a massive and wide spread redistribution of wealth from the poor to the rich, conducted by means of an ongoing class struggle from above. It lends primordial accumulation a whiff of post-conceptual razzmatazz.***

For her, the art of the hottest new galleries and concert halls (and the art which aspires to these accolades) simply isn't enough. Fellow artist Jonas Staal concurs, arguing that contemporary culture has "fallen prey to demagogues and populists, who utilize the spineless landscape of capitalist democracy and its art as an open field for ideas." Today's art is too nice, too shiny—too quickly absorbed by the capitalist machine and sold to the highest bidder. Even indie/alternative music, valuable and interesting as it can be, hardly contributes to any sort of resistance.

We need art that initiates real, tangible change—art which would have its origins in collective action. This art is open, DIY, "organic," and social, reaching out—and not just through the echo chambers of social media. It leaves the glamour of galleries and concert halls behind, even transcending the reactive qualities of zines, house shows, and punk bands (though they may be elements of it). Staal calls for a fundamental change in artmaking: "We are in need of a proactive politics and a proactive art,

which are to serve a truly ideological project." I believe the art he speaks of, political art which seeks to imagine a new world, is well within our reach, but only if we do it together.

To think a single artist can change the world is a fantasy—a beautiful fantasy which has been sold to us since the day we were born. In truth, no ne of us can do this alone. It is up to all of us, not just artists, to try and conceive of what this art might look like and to support each other, working together as we explore. As philosopher Alain Badiou posits, art must not "merely be the expression of a particularity (be it ethnic or personal). Art is the impersonal production of a truth that is addressed to everyone." As difficult as it is to imagine a world different from the one in which we currently reside—or a truth which we do not already know—I still believe that art can, indeed, change things. It is only through the process of experimenting with collective, ideological art (action), and through the failure of these acts, that we may be able to someday construct something different and achieve radical change for our land.

No matter what the future brings, WRFL is committed to support all local art and music. In this vein, we would love to help you to be heard:

- ***Email programming@wrfl.fm to set up an interview about what you are doing***
- ***Send information about your community organizations and events to psa@wrfl.fm, and add your events to our Around Town page on wrfl.fm***
- ***Start a band, and then contact localmusic@wrfl.fm to perform and have your music played on air***

And one more thing: you can deejay. Contact me at gm@wrfl.fm for more information.

With hope,
Nathan Hewitt
General Manager, WRFL



LETTER FROM THE EDITOR

Just like the past editions of the RiFLe, this edition is full of art, articles, drawings, photographs, poems, and much much more that has all been created and gathered by members and lovers of WRFL. There are so many people to thank for helping make this zine happen. First, I would like to thank the RiFLe squad, specifically Paul Sineath, for their creativity and wisdom. I would also like to thank all of the people who submitted something to this edition of the RiFLe; this zine truly would not be what it is whithout the hardwork, creativity, and love that you have filled these pages with. Lastly, I would like to thank the Board of Directors here at the station for their patience and input as I asked them, what probably felt like 1000 or more questions. This was my first RiFLe experience and you all have been more than helpful. I am very excited to see the incredible things we as a community will make together.

Stay Gnarly WRFL,
Blake Ingolia - Design Director


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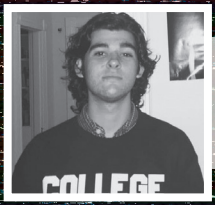
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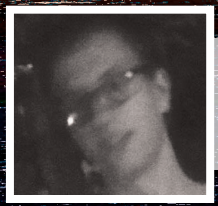
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Master Po



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Brenna Greenwell

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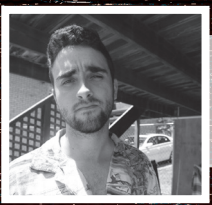
Caiti Griffiths

Library Director
ATL,GA / Lou,KY
April Ludgate



Franki Arroyo

(incoming) Assistant Programming Director
Spring, TX
Mabel



Cam Childress

(outgoing) Volunteer Director
Lexington, KY
Rust Cohle



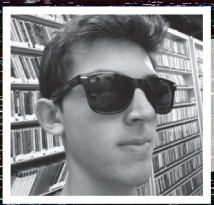
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Development Director
Phoenix, AZ
Charlie Kelly



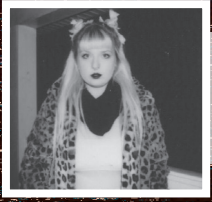
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Production Director
Owensboro, KY
Rust Cohle



Grant Sparks

(outgoing) Assistant Production Director
Versailles, KY
Galavant



E. Lizzie Gray

Concert Director
Lexington, KY
Agent Scully



Jennifer Bui

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Louise Belcher



Ethan Fedele

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Prismo



Maxwell Smith

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Lapis Lazuli



Maya Collins-Paterson

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(incoming) Volunteer Director
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Chuck Bartowski



Wes Cornelius

(outgoing) Assistant Programming Director
Lexington, KY
Frank Gallagher



"#2 PENCIL DRAWING
OF DIANE ARBUS"
BY: FRANK BROWN

"WORLD GROOVES"
BY: ALTON CHANCY

STAR GAZING IN THE MODERN AGE
to all those who are looking now

BY: DAVID COLE

What I miss most about home—
though I find it hard to call
anywhere home anymore—
is being able to take a breath, look up,
and see the stars.
So much bigger than me,
and shining brighter in an infinite void
than any one of us down below, stuck
firmly to turbulent terra firma.

Thing about being alive right now
is that it's impossible to see them.
Maybe it's the light, maybe it's my eyes
getting older and worse
than when I had time to gaze.
When I try, all I get to see now
is an empty blackness, nothing
but blank burning back at me.
And sometimes I get scared,
thinking that the stars weren't
the reflection I thought they were—
that maybe the dark was. Is.

But what's easy to forget,
stuck as I am where I am when I am,
is that those little pinpricks of light
are still up there, even if I can't see
them from the ground. That above
there is still some shining surprise
casting faintest hints of radiating ray.
And if I'm willing to wait it out
until conditions are just right,
that I'll get to see them again.

I just have to be patient,
I just have to wait it out.
We just have to be willing
to pursue those conditions,
to take a breath, look up
and see.

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INDEX: Your International Music Guide

By: Nathan Hewitt

234 artists and bands from 234 at-least-somewhat-autonomous regions worth checking out

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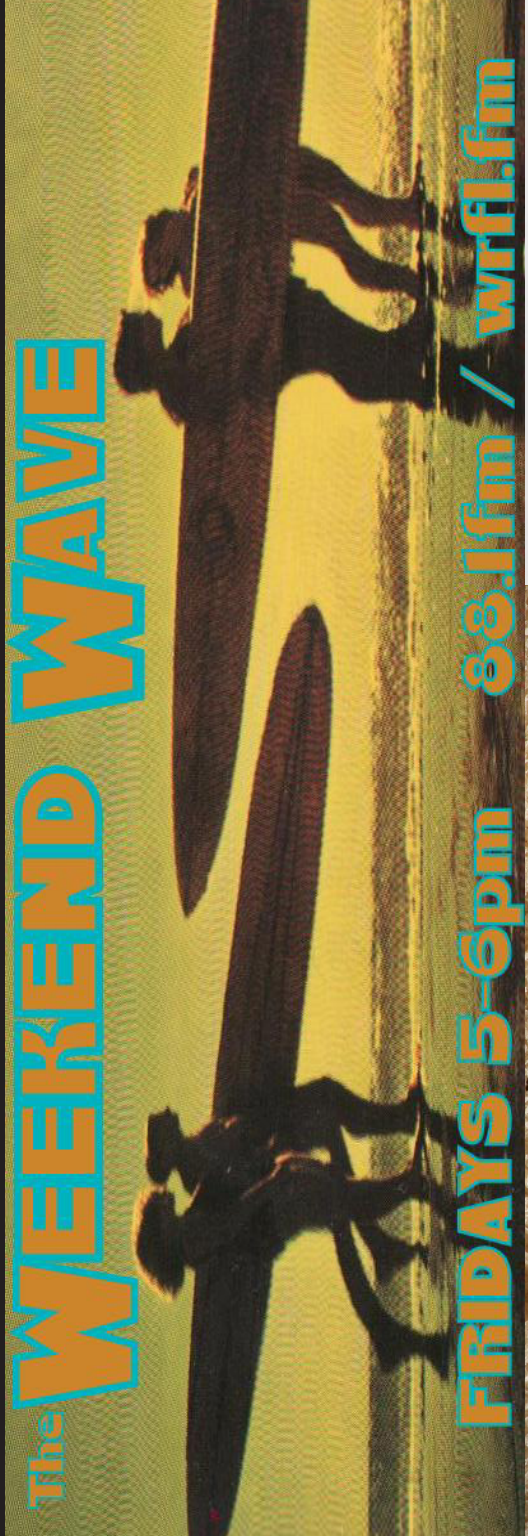
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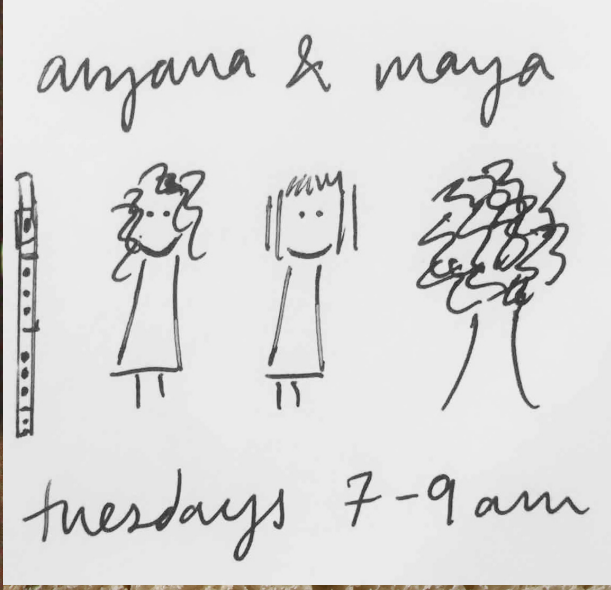
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Zambia: Ky
Zanzibar: Freddie Mercury, lol
Zimbabwe: Mokoomba





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YOU WERE FRANTIC AND FOOLISH, YOU KEPT NO TRACK OF TIME, YOU RAN YOUR DELICATE BODY INTO ITS NATURAL END,
YOU BURNED ALL YOUR CANDLES TO STUMPS, YOU ARE TIRED AND HAVE NO CHOICE BUT TO LAY DOWN,
YOU HAVE EARNED THIS REPERCUSSION, THIS REWARD, THIS RECKONING,
YOU FINALLY NEED TO KNOW

HOW TO DECAY GRACEFULLY



"HOW TO DECAY GRACEFULLY"
BY: SAMANTHA HENSLEY

UNTITLED BY: JACK SOWDERS

Does that pile of dead but so lively autumn leaves make you want to faceplant like a dog? Does the bark on that tree look perfect for climbing with the squirrels? What about those faces? Don't you just want to paw them like a baby would? Are you surrounded by limitless enticement that makes you defenseless to your stirrings like an animal? Then the Toe Clipper is for you! With this unlimited-time offer, you can kill all those pesky desires with the slice of a toe. Instead of having ten enabling little nubs, you'll only have two big ones! With this loss, you can much more easily set out to accomplish your daily duties. You'll forget about all those desires and the effort needed to fulfill them that you so detest. But why stop there? With just a little extra effort, you can get yourself the Toe Stopper! If you let your blood pool up with those dead toes, then that bloody toe soup will always be there to remind you what you're missing! The Toe Stopper will clog up that blood like tampons, so you can settle your life down where it belongs. Your wife, kids, and boss should love you for it. So don't look up from that phone! Sit right down with that rectangle and order your Toe Killers today.

9 Things I Did Wrong At Music Midtown 2016

By: Caiti Griffiths

In September of this year, I made my way to Atlanta, Georgia, to attend my second Music Midtown Festival. The trip had the best of intentions; I was reuniting with my best high school friends, the same group with whom I had attended the festival two years before. It was to be a triumphant return to our hometown, the place we had all left behind as we sought to distance ourselves from suburban tedium. But oh, if only we had listened to our mothers; what follows are nine mistakes I made in those two days.

1. Let it be known that I *tried* to be responsible. I checked the weather forecast so many times, again and again, until I convinced myself there was no chance of rain for the weekend. As such, of course, I did not pack my rain jacket. This was the worst possible decision.

2. I borrowed my brother's "rain jacket." A tip: don't trust a 17-year-old boy to help you in a clothing crisis. This was not a rain jacket. This was an entirely permeable, and, frankly, rain-absorbent, cherry red and totally soaked signifier of my poor decisions.

3. I used 60% of my phone battery by 2 pm.

4. I did not invest in a portable charger.

5. I left my friends to find a phone charging station, waited in line for 30 minutes then gave up, and finally wandered the festival with little to no cell service, 12% battery and no knowledge of where my friends were. Honestly, who let me get this far in life?

6. I saw too many of my high school classmates; but I successfully pretended to not see them so perhaps this one is a toss-up.

7. I spent 18 of my hard-earned WRFL dollars on subpar chicken fingers. EIGHTEEN DOLLARS. Let that soak in, like the rain which plastered my clothing to my skin.

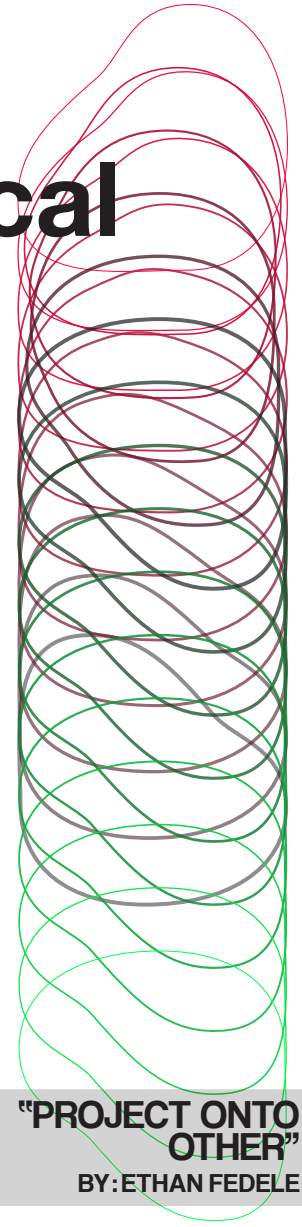
8. I was weak. I left the festival early because I was reaching a potentially hypothermic state after my body had been drenched, frozen, and re-drenched again too many times to count.

9. Because of mistake #7, I missed one of the best shows on offer, Alabama Shakes. I even called my mom and asked her to check if they would be touring anywhere else nearby, so I could leave with a cleaner conscience; the only option was Japan.

So, Music Midtown was not our most successful festival venture. But I can walk away knowing that, just before the entire park was evacuated, my friends and I got to dance to Corrine Bailey Rae's "Put Your Records On" in the rain. And somewhere, somehow, I think we found ourselves.

Lift
Make Spherical
Allow
Pierce
Walk
Split
Sojourn
Awaken

他の平面へのプロジェクトの意識



"PROJECT ONTO OTHER"

BY: ETHAN FEDELE


FIND
SOMETH
TADOO.
SIGN UP FOR OUR WEEKLY EVENTS E-NEW

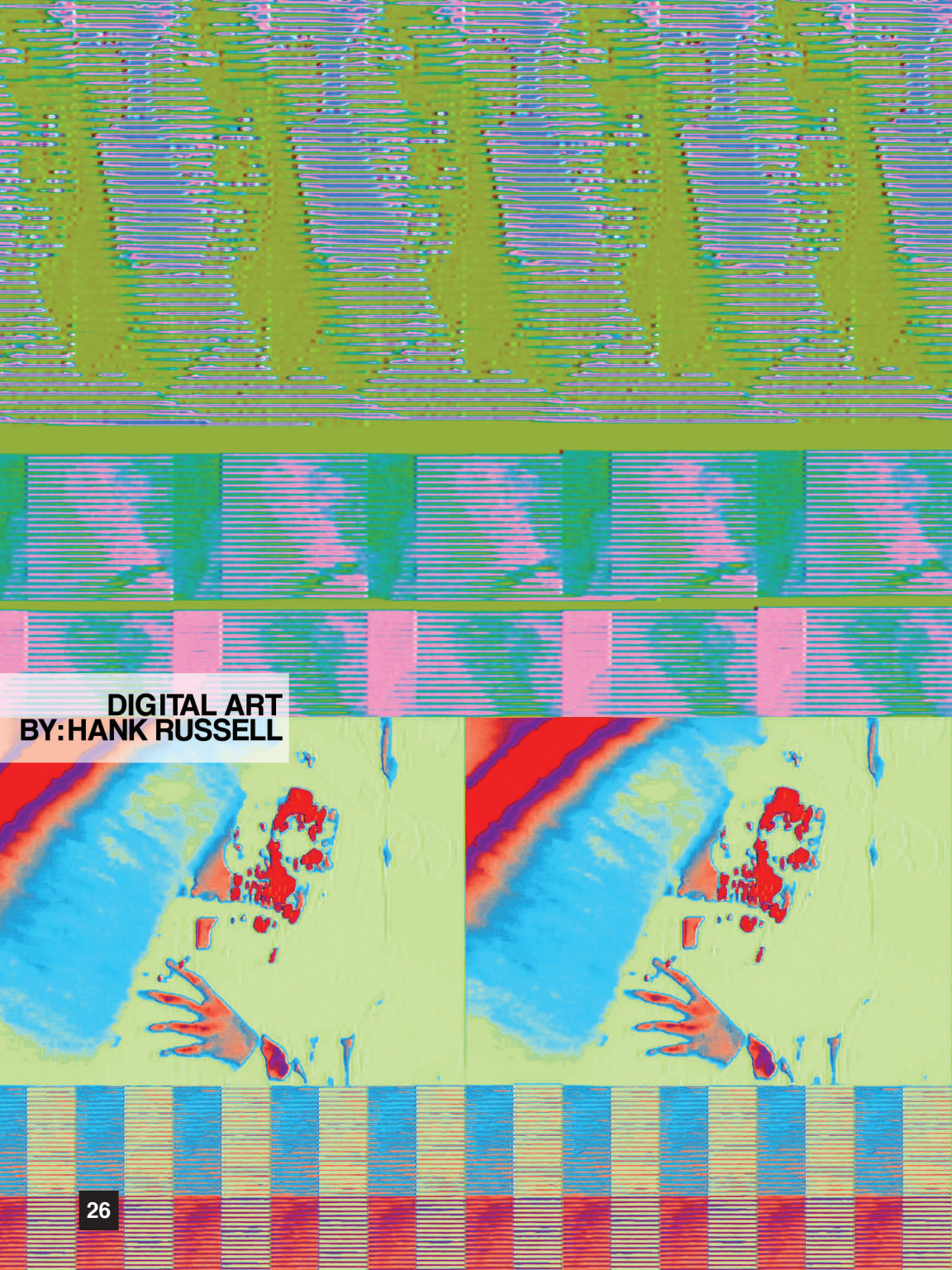

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SPRING 20

	SUNDAY	MONDAY	TUESDAY	W
MIDNIGHT - 2am	SERIOUS MOONLITE	Tara P. & Jennifer B.	IN THE POCKET	C
2am - 5am	Katie K.	MIKE AFTER MIDNIGHT	Carson K.	
5am - 7am	Haley R.	Kate L.	Pat G. Allison P.	
7am - 9am	Jonathan B.	Paco Chaos THE PACOBILLY HOUR	Aryana & Maya	
9am - NOON	THE NEVERLAND BALLROOM	Democracy Now THE SHRINE	Democracy Now Lizzie G. VIRTUAL LUXURY LTD.	D
NOON - 2pm	DOWN THE HATCH	THE SHOW w/ Ronnie	TWO HUMAN DISASTERS	T
2pm - 4pm	Julianna Cassie F.	PHILOSOPHY BAKES BREAD Eric W.	Liem L. STATE OF THE COMMONWEALTH	
4pm - 6pm	THE WORLD BEAT	ASLEEP AT THE WHEEL	WHATEVR WORKS	C
6pm - 8pm	GREAT GREAT GRANDMUSIC	SHADOWS OF LIGHT MLK Center	DOWNBEATS	
8pm - 10pm	GENERATIONS OF JAZZ	THE PERCY TROUT HOUR	THRU THE VIBE	
10pm - MIDNIGHT	FUTURE DAD FANTASTIC BEATS	OLD SCHOOL HIP HOP	PARTY PANDA POWER HOUR	CA

17 SCHEDULE

WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
OLD MEETS NEW Seth H.	THE NEPTUNE DIP	GO! GO! METAL RANGERS!	SOMETHING COMPLETELY DIFFERENT Stephen H.
James W. Jada T.	Aaron L.	Phil K.	Jessie P.
quedUpRadio	Katie O.	John S.	Anna S.
Chris & Nate	TRIVIAL THURSDAYS w/ Mick Jeffries	Ben S. Ryan M.	Charlie C.
emocracy Now THE BINDLE	Democracy Now Radio Free Lex	Democracy Now Rapheal E.	AGES 3 & UP BLUE YODEL #9
THE HUMPDAY BUMP	GREETINGS AND LOVE Ben A.	THE GRID	THE HONKY TONK HAPPY HOUR
Elizabeth P. Katie H.	Indrani OUT LOUD!	ALTON's ELECTRONICS Allie Plata	PRETTY COARSE
GREEN TALKS CAMPUS VOICES	RUSSKOE RADIO	Matt C. THE WEEKEND WAVE	ALL THINGS HEAVY
Brenna G.	TEKtalks	PHANTOM POWER DOUBLE HOUR	EL TREN LATINO
WRFL-Live!	FIELD SOUNDS	LISTENING TO LUKEN	PSYCHEDELI-CATESSEN
ATACOMBS.EXE	THE MUSICAL BOX	Elizabeth H.	BOTH SIDES OF THE BRAIN



DIGITAL ART
BY: HANK RUSSELL

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A HAUNTING REGRET

BY: JESSIE PARTIN

HE WALKED THE LONG STRETCH

TOWARD THE PLACE THAT THEY'D USE TO GO

FOND MEMORIES, PASSION...DISMAY

HE CONTINUED THE LONG STRETCH

TOWARD TO THE GARDEN HE USED TO KNOW

DAWNING PAIN, COMPASSION...OF MEMORIES FROM THAT DAY

HE ARRIVED AT THE GARDEN

QUICK TO TURN AROUND,
BUT HIS COGNIZANCE OF THIS PLACE
COMPELLED HIM TO CONTINUE

THE BUSHES, FLOWER BEDS, TREES NOW WILTED

NOT EVEN GRASS GROWS HERE NOW

DEAD VINES CREATE AN INTEGUMENT AROUND THE SURROUNDING LAYERS
THAT ENCOMPASS THIS ONCE LIVELY GARDEN

HE DROPPED THE APPLE HE'D BEEN EATING

AND AS IT HIT THE COLD GROUND,
IT WITHERED AWAY WITHOUT EVEN BLEEDING

REGRET FILLS HIS HEART

YET MEMORIES OF THIS PLACE KEEP IT ALIVE

THE BUSHES, FLOWERS, TREES, GRASS, ONCE ZOETIC

THE BRIGHT BLUE SKY, LIKE A SUMPTUOUS CARPET OF THE HEAVENS

COOL WINDS, BRINGING THE SMELLS OF LOVE AND CHEER





THESE ARE THE REMINISCENCES THAT BROUGHT HIM HERE

OF COURSE HE CAME, IN HOPES TO FIND HER HERE

HIS HEART CONTINUES TO WALK THIS LONG STRETCH

CALLING OUT TO HER'S

SILENCE

NOTHING BUT THE STILLNESS AND QUIET

NOTHING BUT THE DEATH THAT WAS AMONG HIM

FROM BEHIND HIM SHE APPROACHED

HE COULD SENSE HER FROM BEHIND

AS HIS HEART BECAME SANGUINE

AND HIS CHEST STARTED PAINING HIM

HE TURNED TO FACE HER

THEY SHARED THEIR LAST MEMORY AS SHE FELL TO THE COLD GROUND

HER CRIES WERE LIKE A RECOGNIZED SIREN'S CALL

COLD AND SHRILL

HIS EYES FLOODED HIS CHEEKS

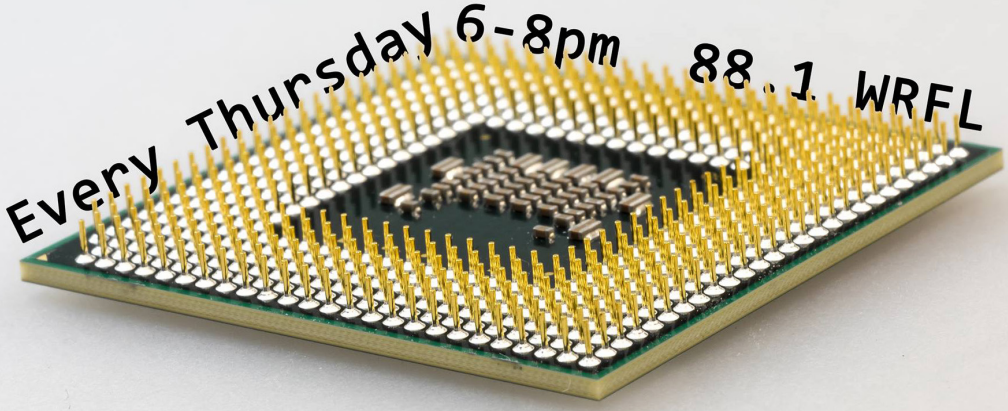
HE TOO FELL TO THE GROUND

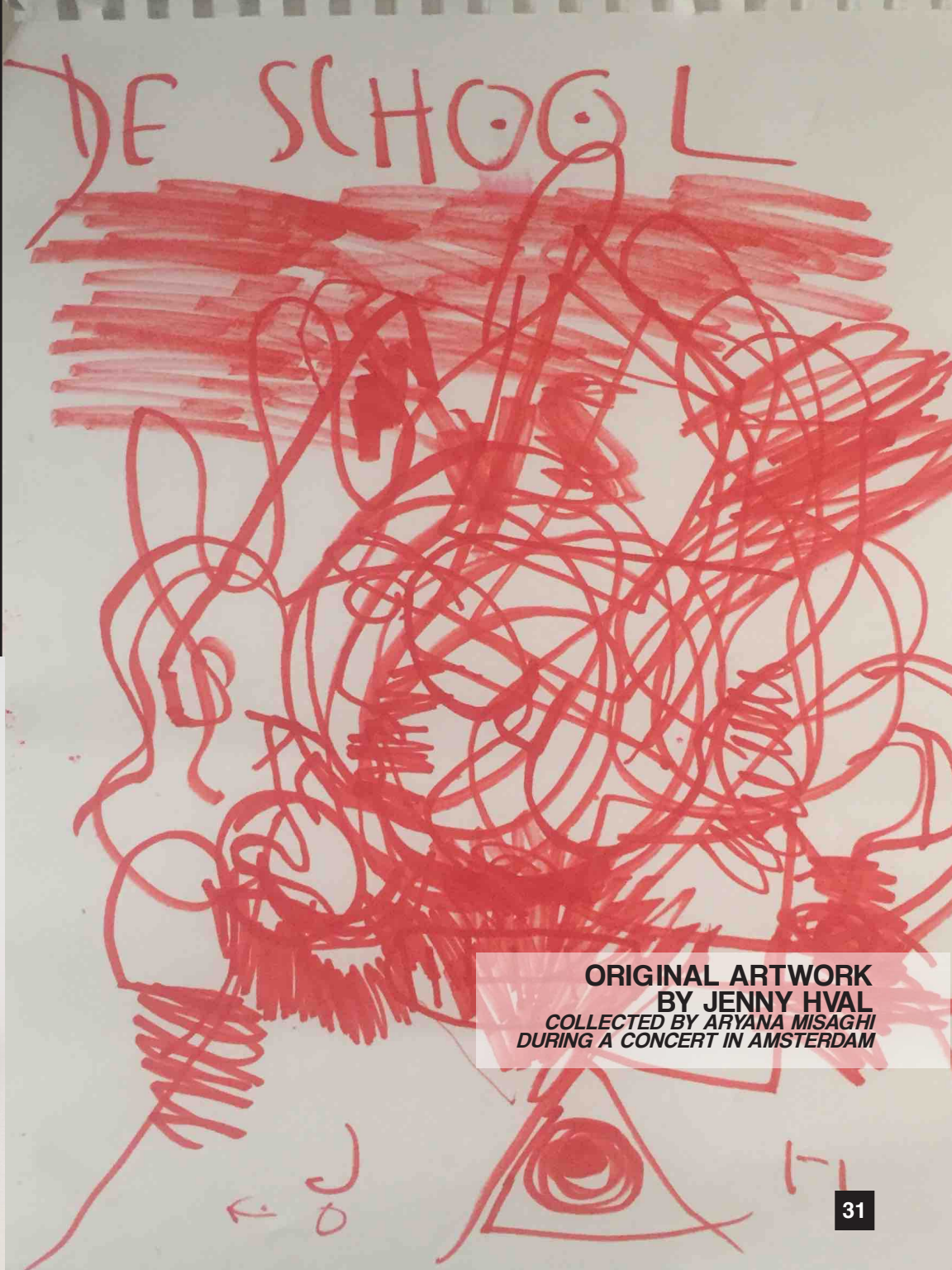
AND HE HELD HER AS SHE WILTED AWAY

IMPRISONED SINCE SHE'D LEFT HIM THAT AWFUL DAY


DOWN THE HATCH
SUNDAYS
NOON-2PM

TEKtalks


Every Thursday 6-8pm 88.1 WRFL



ORIGINAL ARTWORK BY JENNY HVAL
COLLECTED BY ARYANA MISAGHI DURING A CONCERT IN AMSTERDAM



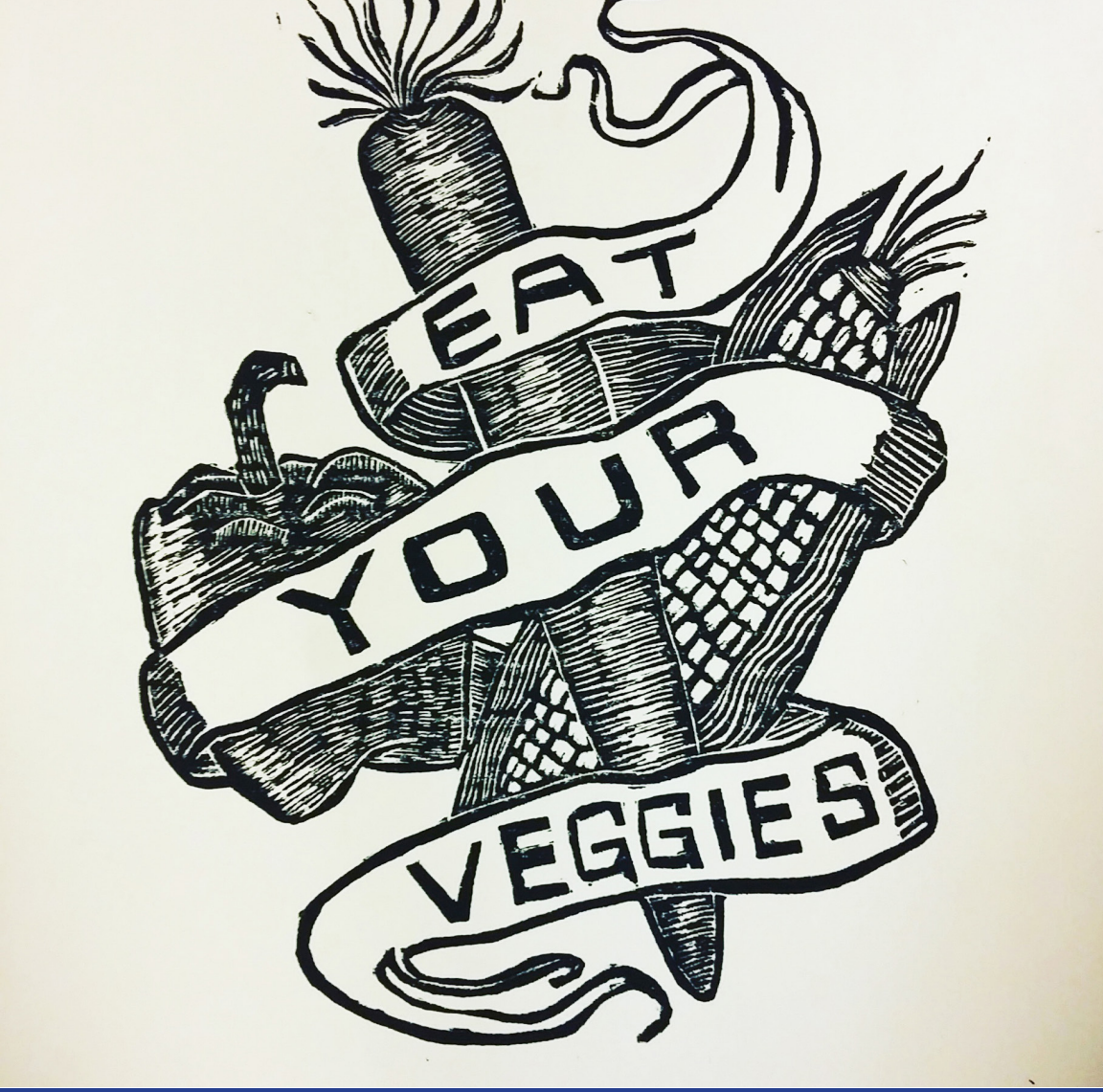
Lexington Venues

Al's Bar - 601 N. Limestone
ArtsPlace - 161 N. Mill St.
Best Friend Bar - 500 E. Euclid
CD Central* - 377 S. Limestone
Cheapside Bar & Grill - 131 Cheepside St.
Comedy Off Broadway - 161 Lexington Green Cir.
Common Grounds Coffee House - 343 E. High St.
Cosmic Charlie's* - 723 National Ave.
Downtown Arts Center - 141 E. Main
Hometron - ask a punk
Kentucky Theater - 214 E. Main
Lexington Opera House - 401 W. Short St.
Lyric Theatre & Gallery* - 300 E. 3rd St.
Mecca Live Studio & Gallery* - 948 Machester St.
MoonDance Ampitheater - 1152 Monarch St.
The Morris Book Shop* - 882 E. High St.
POPS Resale* - 1423 Leestown Rd.
Singletary Center for the Arts - 405 Rose St.
The Green Lantern - W. 3rd St.
Willie's Locally Known - 286 Southland Dr.
WRFL Studio - White Hall Classroom Building

** WRFL Underwriter*



LINOLEUM CUT RELIEF PRINT
"HAIR IS THE HAT"
BY: STEPHEN WIGGINS



LINOLEUM CUT RELIEF PRINT
"EAT YOUR VEGGIES"
BY: STEPHEN WIGGINS



1

88.1 FM wrfl



2



3

FIND IT THEN MATCH IT

1. Find the WRFL sticker in each picture
2. Match the number with the correct location

- *Venice, Italy*
- *East Berlin Wall, Germany*
- *Stephansdom, Austria*
- *Karlskirche, Austria*
- *Amsterdam, Netherlands*

Stickers placed and photos taken by Aryana Misaghi





5. East Berlin Wall, Germany

4. Karlskirche, Austria

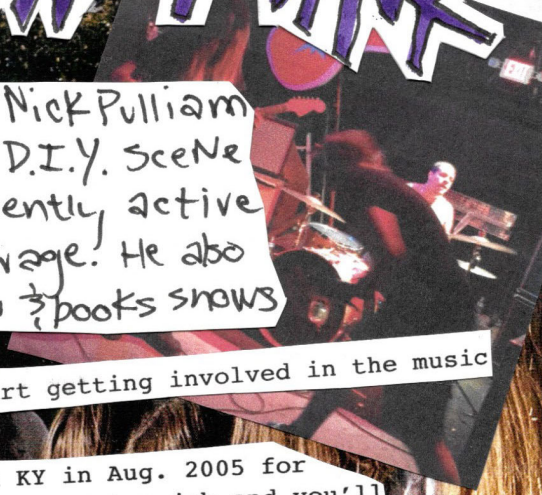
3. Amsterdam, Netherlands

2. Venice, Italy

1. Stephansdom, Austria

TOUGH UP YA-PUNK

An interview by E. LizzieGray w/ Nick Pulliam on Hometron, DisPuppy, & the D.I.Y. scene in Lexington, KY. Nick is currently active in 2 bands Frustrate & Nerdrage. He also runs a house venue Hometron & books shows thru-out Lex.

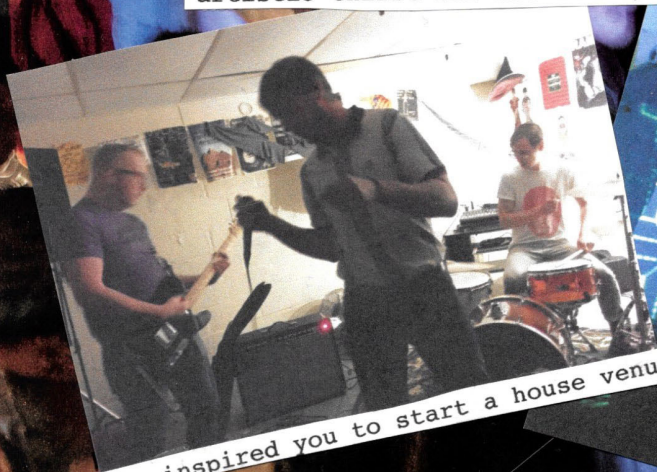


L.G.: How/why did you first start getting involved in the music scene?

N.P.: I moved to Lexington from Northern KY in Aug. 2005 for school. The whole "go get a degree and get a job and you'll be happy," model. I'd always loved bands like Nirvana & The Ramones growing up, but apart from that I had no idea of the fierce underground awaiting me. While I wouldn't have said this back then, when I thought I had faith in God and that was more than my own morality & spirituality being worked out, I always felt at home listening to Ramones or Joy Division, regardless if I 'claimed Christ' or not. It's taboo to be into punk or any kind of "weird" genre outside of the hair gel Christian rock & pop that was being blasted into our ears at church/college group meetings.

A friend & I caught wind of something called 'noise music' in the fall 2006 from WRFL. Perplexed, amused, & intrigued by the sounds of Wolf Eyes, Hair Police, & John Weise, we went to a show at Mecca Dance Hall w/ John Weise, Wolf Eyes, & Eyes and Arms of Smoke on the bill. I had never heard anything like that cement-truck-falling-through-a-black-hole sound before in my life. I saw some other shows at the Icehouse(RIP) where I first saw Wretched Worst. The Worm Hole, a punk house ran by Grey Reid, where I first saw D Beat &crust punk via a little band called Blood Carries Disease, which again took things to the next level for me. I'd lay awake in bed thinking about what I had seen/heard at these shows. Lexington was my introduction to the absurd, filthy, unaccepted & ill attended yet brilliant & life changing power of the underground.

Being employed at Puccini's Smiling Teeth in March of 2009 introduced to me wonderful punks & freaks that played in bands & went to spots where DIY reigned supreme. Some wonderful individuals had house shows/parties at Cox House and the old Void Skate shop. Al's Bar & Sidecar were where I saw a billion awesome gigs. Eventually I got the balls to make some of my own noise vocally in a band called Mayonnaïse with some mostly good boys. While things are a lot different now, I'm 100% grateful for everything that everyone in this town has down for me to help quench my artistic thirst for new music, both then and now.





L.G.: What inspired you to start a house venue?

N.P.: There's an apartment building on Maxwell & Rose whose basement I used to commandeer shows for a few months. I was a total amateur & didn't even have a PA, but we made it work. Some things had faded away so I decided to make use of it to do my part. I wanted to be involved & part of a conversation that made me feel more inspired & at home than anything else in my life.

I ran across HomeTron while looking for a place to live back in the late spring of 2014. I went downstairs & saw the basement, and immediately knew it was the perfect space. I paid the whole security deposit myself to help ensure I could do what I wanted with the house. It's been a wild fucking ride, but completely fulfilling & awesome!! Joe Mangum & Jon Elsinore had so many cool bands coming through needing spaces that were all ages & DIY, as well as welcoming & suited to host out of town bands who were underground who maybe wouldn't be received as well at place like a bar. The homie who just got off work & needs a beer may not feel like listening to your friend's new noise project! PLUS HOUSE SHOWS RULE!!!

L.G.: What is your mission/goal of hosting show at Hometron? Why is this important to you?

N.P.: My mission with HomeTron is to have a space where excellent bands play & be received by an excited crowd. Throughout the week, more than a handful of bands are jamming during the day or early evening. I make it my job to ensure the acceptance & safety of all who frequent or who are interested in DIY spaces & culture. What's cool about it is that it's YOUR story to write. When you host events & gatherings like these, you call the shots. There's no overhead, pay from the door, no toxic environments, & everyone involved WANTS to be there. The shows can be really big packed wall to wall, or just a small group of friends supporting outsider artists. It's not just another night to fill on the booking schedule.

L.G.: Hometron has always felt like a low pressure, welcoming to all DIY venue space. What effect do you see it has having on the music scene & culture in Lexington?

N.P.: While I don't like to use the phrase 'safe space' because I think hosts should do the work of defending their friends & allies already, it is a constructive space where all are welcome. I think new places like these have a good chance of reminding older members of a community as to why they started all this non-sense in the first place! Instead of going to the same places over & over, where apathy can build while hopes & ambitions can be set back by a 'party mentality,' you've got a blanker sheet of paper. Also, I've made plenty of new friends who'd either never been to Lexington, never been to a house show, & never heard the kind of music that goes on down in my basement, and they were touched & inspired in some way. It's affected my entire life & can definitely be a mental & emotional burden but the payoff of knowing that good things have taken place & that people are excited on the underground makes my calloused soul satisfied every time. I wouldn't trade it for the world.

L.G.: Outside of bringing killer music to Lexington, what purpose do you want Hometron to serve in the Lexington music scene?

N.P.: I want HomeTron to inspire others to do their own thing. To walk their own path, regardless of what anyone says. I walked into this place with bright eyes & a lot of nervous energy. The fact that I can be apart of something with people I respect & adore like Robert Beatty, Ben Allen, Ross Compton, Paul Eldred, Jamie Adkins, Panx Suter, Josh Hackney, Joe Mangum, Jon Elsinore, Melody Millage, Nick King, Justin Corneilson, Trevor Tremaine, Ryann Mathers, Gorgeous George, Casie Lewis, Thomas Sinclair, & too many people to mention fills me with encouragement every day. These people & others inspire me to stick to my guns and follow my own path with my bands, house space, & friends.

All I can hope for is that these tiny fires I've helped create will start other little fires in people's hearts. That's how it works. Energy in, energy out.

L.G.: When did you decide to put together DisPuppy Festival & what made you want to pursue hosting a festival?

N.P.: I always thought that I'd never get on the 'fest trend.' I kinda ended up hating the word outside of true DIY fests (like Blood of the Wolf), mainly because I would see ads for fests w/ awesome bands playing, but it was strangely sponsored by Rockstar Energy Extreme Jock Drink or something. My friend Austin Zahn pitched the idea of having a DIY fest. At first I thought it'd be too much, but when a highly respected brother from Philly asked about playing HomeTron, I realized we'd reached a point where it was possible. As long as we played it smart& did it our way, a 2-day punk/HC/grind/post punk rager wasn't out of the question! I asked all the locals & bands in surrounding states, and friends from all over the place to play, and the lineup took care of itself with some edits over time.

The key is to not freak out or get discouraged when a band you like cancels or can't play. Keep digging, figure it out, TOUGH UP YA PUNK!!!! WRFL so graciously sponsored &promoted, and I made use of my house as well as Big Hair HQ to ensure it was completely all ages. I wanted to do it because it was an expression of how much our community had grown & because I always want people to be excited about gnarly bands!!!

L.G.: I found the choice to donate to the Bluegrass Rape Crisis Center as a way to give back but also reassure to women in the music community that this is a place they are safe & welcome. Why was it important to you that a portion of the profits from DisPuppy Festival went to the Bluegrass Rape Crisis Center?

N.P.: Something happened to a friend of mine. I wanted to take a stand. I wanted everyone to know where I stood in terms of sexual assault or harassment & that can take place anywhere, specifically in show spaces where accountability can be non-existent. I didn't get into alt. sub-culture to act like a jerk. It changed my life & how I see the world, and I want EVERYONE to have that experience. We raised $750 for the BRCC. That's after paying out $900 for the touring bands & $250 for the shirt costs. WE DID AMAZING Y'ALL!!

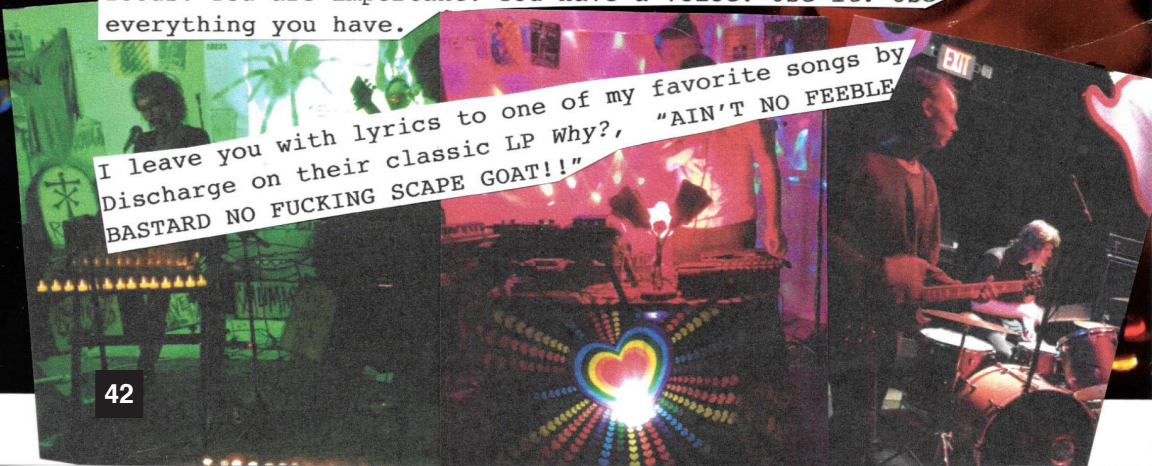
L.G.: Do you see DisPuppy becoming an annual festival? If yes, what are you goals for the next Dispuppy?

N.P.: Absolutely! DisPuppy will happen again this year, most likely in August. I'm currently working w/ Thomas Mayhugh, Austin Zahn,& anybody in the scene who wants to help. Booking is the biggest job,& it's already looking good with a few confirmations & positive leads around the Midwest& east coast. My goal is to keep making it better & better!

L.G.: You're clearly invested in local music & supporting music along different avenues, what is your overall vision for your role in the music scene here in Lexington? At the end of the day, what do you hope to ultimately achieve?

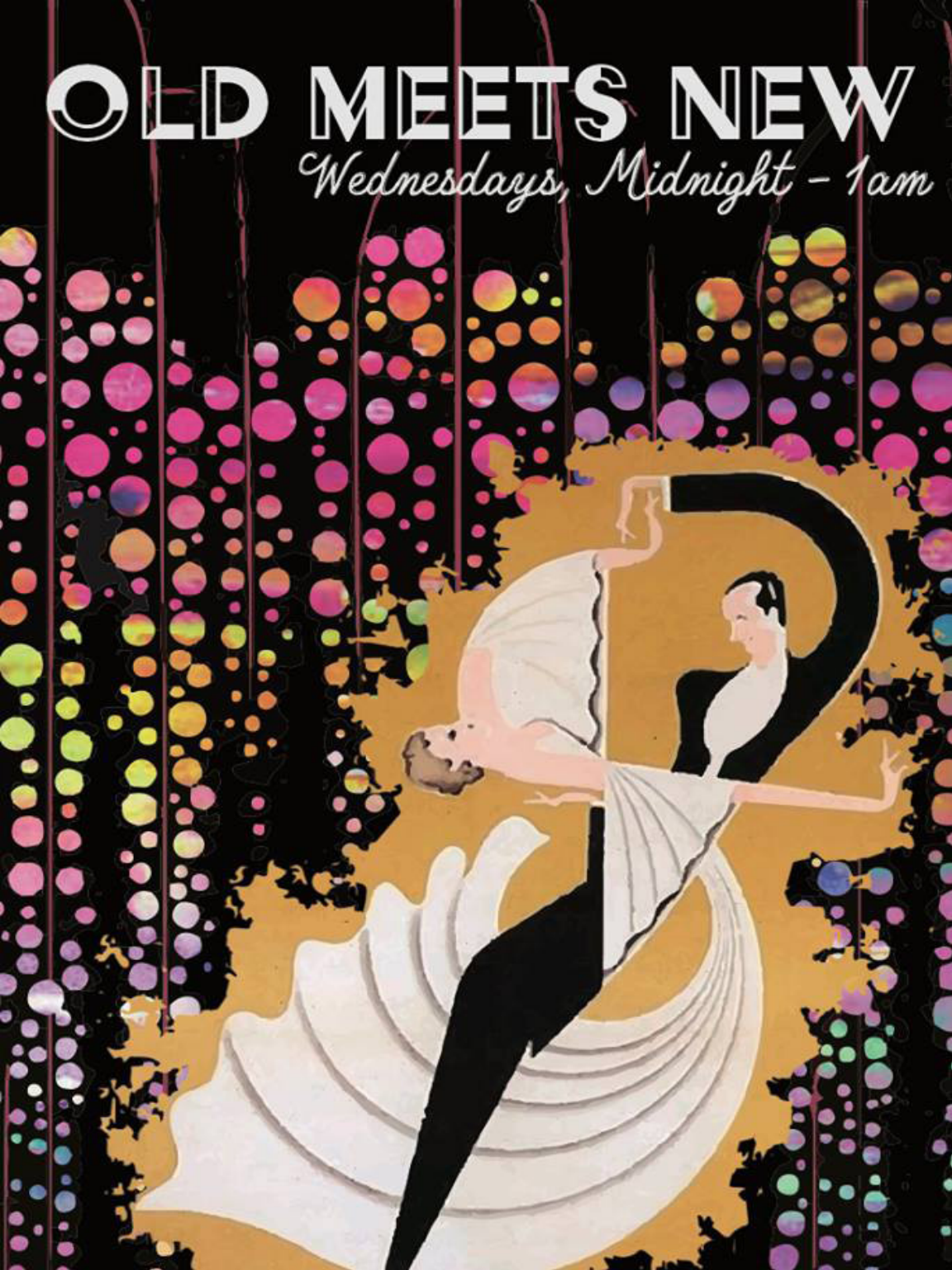
N.P.: I just want to help people out. It sucks to have a good band or know someone who is above & beyond talented but has no where to jam/work on their craft. I hope things keep going as good as they have. There's a million people I want to thank for believing in us. Everyone is important. Good things can stop or become toxic when one individual is the focus. You are important. You have a voice. Use it. Use everything you have.

I leave you with lyrics to one of my favorite songs by Discharge on their classic LP Why?, "AIN'T NO FEEBLE BASTARD NO FUCKING SCAPE GOAT!!"



OLD MEETS NEW

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